
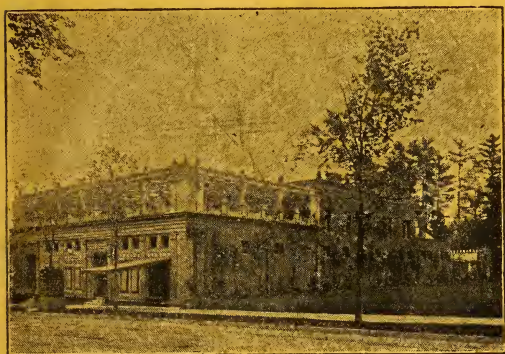


THE POMPEIA SARATOGA SPRINGS

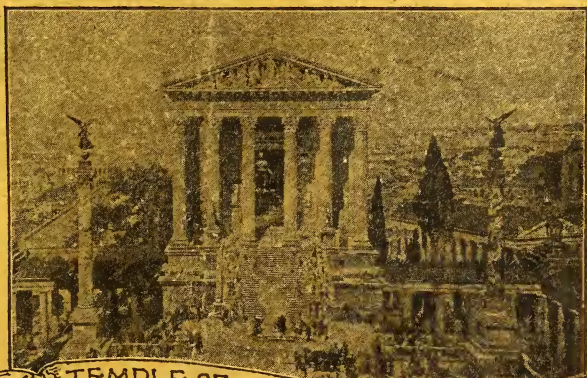
A REPRODUCTION OF THE HOUSE OF PANSAT
AT POMPEII;  BURIED BY VESUVIUS. A.D. 79.



A GRAND
POMPEIAN HOUSE
ILLUSTRATING THE
ART, ARCHITECTURE,
MYTHOLOGY AND
CUSTOMS OF THE
ROMAN EMPIRE.

ALSO A PAINTING 50 FEET BY 7 FT OF THE
GRANDEUR OF ROME
AT THE TRIUMPH OF CONSTANTINE, A.D. 312.

A COPY
OF THE WORK
OF
PROF. BUHLMANN
AND
WAGNER
OF MUNICH;
BY
GERMAN & FRENCH
ARTISTS



TEMPLE OF JUNO @ A SACRIFICE



No. 3. The Impluvium; The Atrium; View through the Tablinum, Peristylum and Æcus, to the Walls of the Hortus.

Hand Book of

POMPEIA

A GRAND
ROMAN HOUSE :

A
REPRODUCTION
OF THE
HOUSE
OF
PANSA
AT
POMPEII;
Buried by Vesuvius
AD. 79.

ILLUSTRATING THE

ART, ARCHITECTURE, MYTHOLOGY,
AND CUSTOMS of the ROMAN EMPIRE.

* * * * *

Go, seek Pompeii now ;—with pensive tread
Roam through the silent city of the dead,
Explore each spot, where still, in ruin grand,
Her shapeless piles and towering columns stand,
Where the pale ivy's clasping wreaths o'ershade
The ruined temple's moss-clad colonnade,
Or violets on the hearth's cold marble wave,
And muse in silence on a people' grave.

* * * * *

Now shall thy deathless memory live entwined
With all that conquers, rules or charms the mind.

—Macaulay.

SARATOGA SPRINGS, N.Y.
U. S. A.



ADMISSIONS TO THE POMPEIA.

It has been the general expression among thousands who have seen the Pompeia, that it is impossible to exhaust its interest upon a single visit.

The extent of ground plan; the novelty and beauty of ornamentation, are too absorbing upon a first view to leave time or thought for study of the many details, suggestive of Roman domestic life and history.

To secure therefore the practical advantages offered by this illustration of antiquity, the following moderate terms of admission are established :

Single Admission, - - - **50 Cents.**

Tickets for two days and evenings, - - **\$1.00**

“ “ *one week,* - - - **1.50**

“ “ *the season,* - - - - **3.00**

A purchaser of a Single Admission will be allowed its cost in exchange for a Two-day, Weekly, or a Season ticket, when paid for during the first visit.

NOT TRANSFERABLE.

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200th THOUSAND, JUNE, 1894.

Press of E. P. Howe & Son, Saratoga Springs.

OPINIONS OF THE PRESS.

FROM "NEW YORK HERALD."

"MAGNIFICENT POMPEIA."—"GLORIES OF POMPEII REPRODUCED AT SARATOGA."

* * * * Visitors to Saratoga this year will find something more of interest than springs and colossal hotels. "The Pompeia," recently completed, is the most elaborate reproduction of a sumptuous Pompeian house ever attempted, fully illustrating the domestic life, worship, manners and mythology of the Romans. * * * * The most elaborate subjects of art and architecture found in the buried city have been worked into a harmonious whole, and last week the completed structure was opened as a replica of a patrician Roman's home, in size and elegance as complete as any in Pompeii when overwhelmed two thousand years ago. * * * * Ranging through the spacious hall, the visitor can follow in detail the life of the Roman noble from his worship before the Temple of Jove, in the Forum, to the utensils of his kitchen, or his pleasures represented by a carved ivory ticket to his seat in the amphitheatre. * * * * The building is a monument that will take its place with the most impressive and unique contributions to the art of this century."

FROM THE "NEW YORK HOME JOURNAL."

"AUSPICIOUS OPENING."

The splendid Pompeian villa is now open and on exhibition.

* * * * *
It will lend peculiar interest to this house to know that in it we see the usual Roman habitations in the time of Christ, and that the plan conforms closely to the prescribed proportions of Vitruvius, the architect, whose authoritative work has come down to us. The exterior is painted in Pompeian colors, which with the roof-garden above, luxuriant in greenery, clinging vines, and flowers, excites curiosity and imagination, both of which are gratified by the exceeding strangeness and beauty within the walls.

"NEW YORK TIMES."

"The much talked-of Pompeian House was thrown open last night to a crowd of sight-seers. Enough exquisite work is displayed to warrant the assertion that Saratoga's replica of the departed glories of Pompeii is likely to become famous throughout the country."

FROM THE "ALBANY PRESS."

* * * * *
The whole house is the acme of elegance, everything is executed in the most artistic manner. Such taste and elegance has not been before displayed upon Pompeia art and the American reproduction of the "House of Pansa," will fill one of the most important places in the art of the new world.

FROM "HARPER'S BAZAAR."

It is a museum where the splendid decorative art of the first century could be studied, and where the environment of the great Roman nobles could be illustrated from the lares and penates to the utensils of the kitchen.

THIS BOOK, 16 PAGES, FREE.
The Full Handbook, 9 Illustrations, 48 Pages, 10 Cents

Pompeii.

It is conceded by all travelers that this unique city is the most interesting and impressive sight in all Europe. It combines with the charm of antiquity, the most interesting volcanic phenomenon the world has known. All are in a measure familiar with the terrible fate of Pompeii; its complete oblivion for nearly two thousand years, and a resurrection which has given this Roman city a power to interest, unequalled even by the Imperial capital.

From the numerous private houses now excavated in Pompeii, the "House of Pansa" was selected as a model, from being the most extensive and most perfect in plan, and consequently the best known. In proportion and arrangement, this reproduction is nearly indetical.

The Plan of the Pompeian House.

The arrangement of the houses of Pompeii was generally upon the plan of all Roman houses of the period, and conformed closely to the prescribed proportions of Vitruvius, the architect whose authoritative work has come down to us. It therefore lends an additional interest to the Pompeian house, that in it we see the usual Roman habitations in the time of Christ.

The facade is as precisely as possible a counterpart of Pompeian domestic architecture. This will be readily recognized by examination of the copious details of the ruins upon the walls of the GALLERY FOR ILLUSTRATIONS. The doors are an accurate reproduction from the casts in the Museum at Pompeii; detailed drawings of which were supplied by Prof. Fischetti. These casts were made by pouring plaster into cavities left in the SCORLÆ, where the doors had left their imprint before decay. By the same process, skeletons have been re-embodied in plaster and are now exhibited at Naples, revealing the agony of death.

No. 1. THE VESTIBULE—Opens outwardly upon the street, and inwardly upon the ATRIUM, or hall. The first object which greets the eye is a fierce dog in the act of springing upon the visitor. This device, in Mosaic, was common to the larger houses, and indicates that it was a reminder of a dangerous dog within; quite necessary where houses stood so invitingly open. Beneath is written the warning "Cave Canem," (beware of the dog.)

In the vestibule are brackets with four busts called "The Great and good." This was a custom not only in Pompeii, but Rome; by which Socrates, Plato, Cicero, Homer and others, were installed as exemplars. "SALVE" (welcome) greets the visitor from the pavement as he enters.

No. 2, 3. The small rooms at the side of the vestibule were occupied by porters, who not unfrequently were chained slaves.

No. 4. TABERNA or shop. The house of Pansa occupied an entire INSULA or block; and was surrounded by small shops. The Roman nobles, like modern Italian proprietors, thus disposed of their farm products.

Here photographs, reproductions of lamps, etc., may be purchased as souvenirs.

No. 5. THE ATRIUM was an imposing hall, where the master of the house received all who were not admitted to the inner apartments. In the center of the roof is seen the COMPLUVIUM (with a sacrificial cornice of festoons and skulls of bulls), toward which the roof sloped in order to throw the rainwater into the IMPLUVIUM; a marble pool in the floor, where the fountain throws its cooling spray into the air—the bottom painted as the reflection of the sky above. At the corners of the COMPLUVIUM roof, are the lion's heads through which spouts carried the water into the pool, whence they passed into other cisterns, to be used for household purposes. The ceiling of this ATRIUM is decorated with copies of the famous Mosaics from the Villa of Diomedes, exhibited in the National Museum at Naples. A general view suggests a collection of orchids.

The "Muses" upon pedestals are: Terpsichore, Dancing; Polyhymnia, Religion; Erato, Poetry; Clio, History; Euterpe, Lyric Poetry; Calliope, Science.

Tables, chairs, couches, musical instruments, tripods, candelabra, and all other furniture have been reproduced from originals preserved

in the Naples Museum or from wall pictures found in Pompeii and Herculaneum and models in the Naples Museum. The lamps also are modelled from one of the richest patterns in the great work on antiquities of Herculaneum.

No. 6, 7. Are CUBICULA (bedrooms). These CUBICULA are the exact size of those in the stately House of Pansa. Specially noticeable is the bed made after the bronze original exhumed in Pompeii, with its exquisite modelling. The chair of the Muses will be recognized as familiar in ancient Greek bas-relief.

No. 8. ALÆ or wings, on either side of the TABLINUM, were recesses used for rest, or conversation. The ceilings are precise in size and color from the richest specimen published by Nicollini, in the most superb work yet issued upon Pompeian relics and art. The head of Achilles is a well-executed copy from the great Homeric painting found in the "House of the Tragic Poet," and founded upon scenes in the "Iliad." The illustrious Greek warrior is looking at his enemies bearing away his beloved handmaiden, Briseis; his eyes glowing with indignation, and his brow contracted with suppressed emotion. The face so full of fire, and animated with a divinity difficult to express, has given the "Head of Achilles" the reputation of the finest youthful head left in ancient color.

No. 9. From the ATRIUM again, we turn to the right into the FAUCES (the jaws), a narrow passage which obviated passing through the TABLINUM to inner apartments. The principal of these is

No. 10. THE TABLINUM, a central apartment, entered from the center of the ATRIUM. This was the private retreat of the master of the house; his SANCTUM, where, in cabinets, were kept busts of ancestors, family archives, and genealogical tables, the latter giving the name to the room. The ceiling of this room is from a remarkably well-preserved house excavated in 1865. The cabinets are supplied with FAC SIMILES of ancient papyrus manuscripts and rolls of Latin, simulating accurately the books of the Pompeians. The busts are in part to illustrate kindred; and therefore are not all contemporaneous.

The "Strong Box" is a precise copy of one in the Museum at Naples; as may be recognized from the plate therewith of Signor Monaco.

It will be seen from the various copies of mural paintings found in Pompeii that draperies were used, both at doors and windows, al-

though no such textiles could, of course, have survived the destruction, even in carbonization.

No. 11. THE PERISTYLIUM a court or hall still larger than the ATRIUM, with twelve columns inclosing a space called the VIRIDARIUM with Pan and a Satyr among the verdure. Above was another opening admitting air and light. Here were given private entertainments, when the colonnade was festooned with garlands of roses and was gay with birds of gorgeous plumage. Here beneath subdued lights moved those stately men and women, in their classic robes, while music from flute and lyre stole upon the ear from slaves concealed above. It is here that Sir Bulwer Lytton depicts the meetings of the beautiful Ione with Glaucus and Arbaces in the "Last Days of Pompeii."

The ceiling of the PERISTYLE is copied from the Baths of Titus. Few ceilings escaped destruction in the falling of burning rafters during the catastrophe. On the right of the PERISTYLE at the end of the FAUCES is

No. 12. A CUBICULUM larger than those upon the ATRIUM.

No. 13. THE BIBLIOTHECA, or library, was never necessarily very large, as literature in those days was not voluminous. The rolls, or manuscripts, however, were not compact, like modern books. They were made of papyrus or parchment, and written in ink, intended to be easily washed off. There was a ticket fastened to one end, designating the subject, and the books were frequently kept rolled up in boxes (SCRINIA) with tickets uppermost. These books when found were at first supposed to be charred sticks of wood, but some have been successfully unrolled by painstaking efforts of scientists.

A case in this room contains a collection of fine lamps, the foot lamp, illustrating the text "Thy word is a lamp unto my feet and a light unto my path." *Reproductions of this lamp are for sale in the Taberna.*

The cases exhibit plates of the "ANTICHITA DI EROCOLANO," (ANTIQUITIES OF HERCULANEUM), a rich work, nine volumes, folio 1757.

A very complete collection of notable works on Pompeii has been obtained for authoritative study in reproduction. These comprise the works of Mazois, Barre, Cook & Donaldson, Zahn, Overbeck, Breton, Lagreze, Gell, Steeger, Preshun, Roux and latest and richest, the splendid work of Nicollini. From these authorities have been taken plates, as models for decoration of the Pompeia. That their careful

THE POMPEIA.

SARATOGA SPRINGS.
NY. U.S.A.

ART GALLERY

FOR
ILLUSTRATIONS OF HISTORY, ART,
AND
ARCHITECTURE.

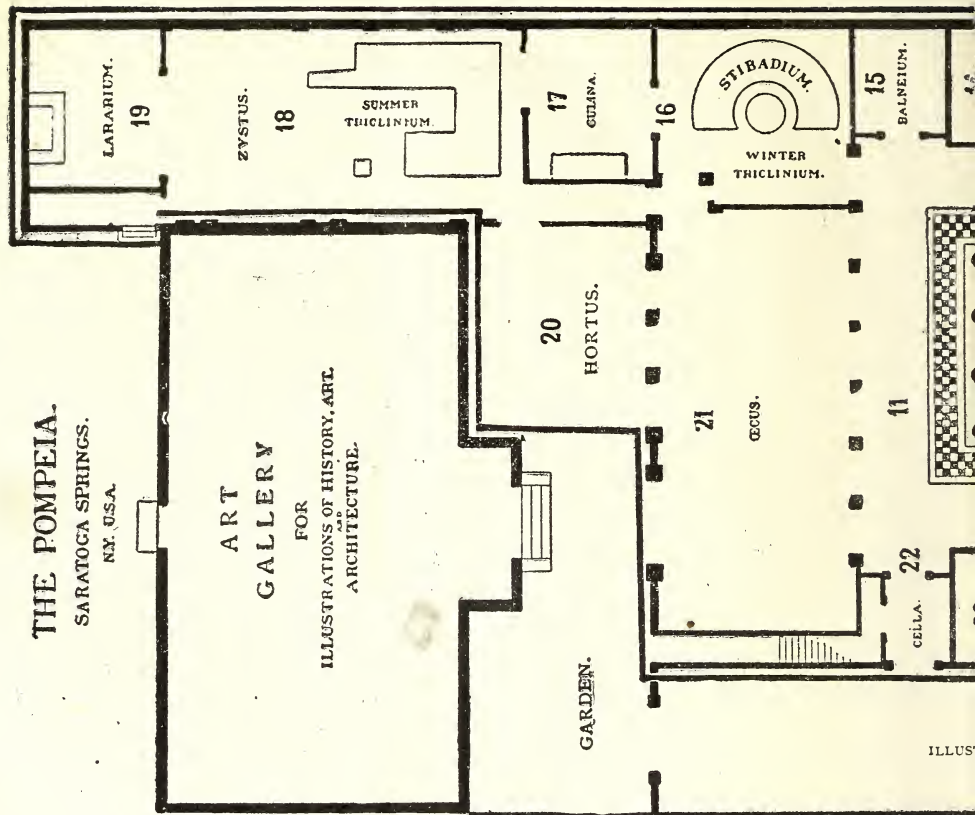
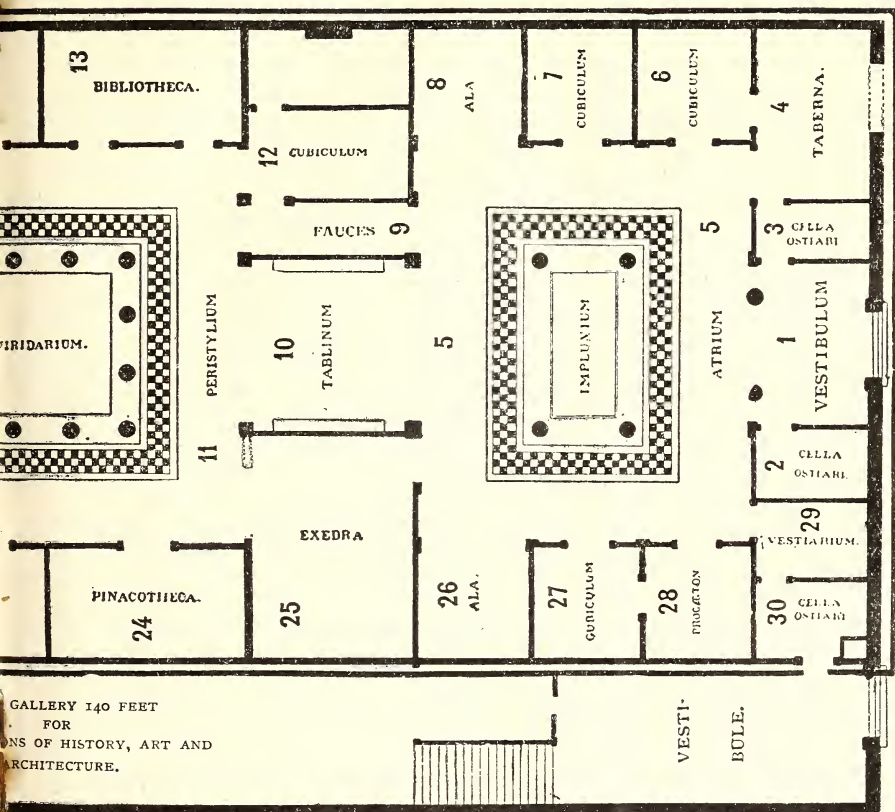


DIAGRAM OR FLOOR PLAN

THE ROOMS SHOULD BE VISITED IN THE



Lines of the Pompeian House

GALLERY 140 FEET
FOR
ONS OF HISTORY, ART AND
ARCHITECTURE.

THE POMPEIA HOUSE.
IN WHICH THEY ARE NUMBERED.

production may be observed, engravings from the walls of Pompeii and the Museum of Naples are placed upon the respective walls which are their imitation.

Other illustrations of the period, especially interesting to the student and the archæologist, are the COINS OF THE PERIOD; the "*Imperatorium Romanorum Numismata*," 1697; fine copies of Bartoli's "*Roman Law*," 1478, the *Natural History* of Pliny the elder, (who perished at Pompeii), 1525, Vitruvius, Ferrerio, Vauthier and Lacour, and Duchoul.*

In the BIBLIOTHECA are also plans of Pompeii as excavated; thirty five REPLICA of busts found in Herculaneum, FAC-SIMILES of GRAFFITTI caricatures, etc., on the walls of the city, etc., etc.

No. 14. A CUBICULUM; richest decoration on black ground.

No. 15. BALNEUM or bath-room. The wall of this room is from the unique decoration of the bath-room in Diomede's villa—a representation of deep sea-water, with fishes—and pomegranate trees on the side walls in full bearing.

No. 16. The winter TRICLINIUM (dining-room), named from the couches surrounding the table, as Romans always reclined during meals. The size of the couch was in accordance with the rule that the number at dinner should never be less than the Graces (three), or more than the Muses (nine), excepting of course in larger banquets. Grand houses had two TRICLINIA, for winter or summer use, but the ancients, were much addicted to the pleasures of the table, and called frequently into requisition the ŒCUS, or large hall. At such times the floor was strewn thickly with sawdust stained in bright colors, and at one end of the hall slaves danced during the meal. A silver hoop suspended above the table held chaplets of flowers, or even of silver, for distribution among the guests. Each person reclined upon his side with his elbow resting upon a cushion.

Over the wall into the ŒCUS is placed a copy, by Zurcher, of Boulanger's "*Feast of Lucullus*." The table service has been selected carefully in classic forms. Notice the cupboards in perspective.

No. 17. CULINA (kitchen). This was between the two TRICLINIA, and the brick stove in this room is a model of that found in the House of Pansa. When the cooks took flight they left loaves of bread, eggs,

*As will be naturally concluded, these rare books are not intended for public use or handling.

nuts and many other articles of food which are found in a fossilized state. Spits for roasting were laid across the embrasures of the stone. The bread seen is modelled from those excavated after their long burial. Chimneys were not used, charcoal not requiring them. Note the CALIDARIUM, or portable kitchen, reproduced especially for the Pompeia with other bronzes in Naples. The wall-painting frequently seen in the kitchen is thus described by Mazois:

"This is a religious painting found in the kitchen of the House of Pansa. It was a homage offered to the Gods, LARES, under whose protection they placed provisions. At the center is represented a sacrifice to these divinities, recognizable under the form of two serpents. This is evidence that it is a religious and consecrated picture. Birds, a hare, fish, a boar, girded for sacrifice, bread, etc., surround the principal picture, as placed under protection of the domestic Gods."

The two birds chasing flies are emblems of the genii of the kitchen who drive away these pests from the food.

No. 18. SUMMER TRICLINIUM. Here in the summer the Pompeian families took their meals, beneath the shade of trellised grapevines as screen from sun rays. The reproduction is exact from one remaining in Pompeii; and at its precise distance from the garden walls. The panels are painted in oil from originals in Herculaneum.

No. 19. THE LARARIUM, or household temple, has above it a sacrificial picture taken from the temple in Herculaneum. The altar within has bas-reliefs of a sacrificial procession of the gods of Olympus, and others, adjacent, are of special celebrity.

No. 20. THE HORTUS (garden), with walls oil painted in the fantastic style always followed in their outside work. The first in order represents a disciple of Bacchus after a revel; the second, a more noble Roman, recumbent in thoughtful mood; and adjoining this pair is "Orpheus charming the animals" with his music.

No. 21. ŒCUS, or large hall was an innovation borrowed by Pompeians from the Greeks. It was used for a banquet hall. The proportions were so regulated as to accommodate two TRICLINIA, their respective couches facing each other with space for servants to pass between and around them.

Cases in No. 21, contain specimens of variously colored lava and pumice stone and of the sulphur, under which Pompeii was buried.

Also, reproductions of the bread, nuts, beans, figs, dates, cherries; of censers, theater tickets, sacrificial plates (*patera*) braziers, perfume boxes, fruit dishes, bas-reliefs of jewel cases, tear bottles (original Roman, but not from Pompeii.) Drinking horns, hinges, cooking dishes and kettles, door handles, scale weights, etc., etc.

No. 22. *CELLA*,—a store-room. The walls are covered with Rossini's views of Pompeia, 1820-1830. They show trees above the ruins.

No. 23. *CUBICULUM*—showing method of ventilation through ceiling.

No. 24. *PINACOTHECA* (picture-room) contains oil paintings by Pascal (above alluded to) and Zurcher. Those now on exhibition are:

Vesuvius before the great eruption, and Pompeii with an ancient Gallery, copied from a picture in *Herculaneum*.

Vesuvius during eruption.

The Forum in Pompeii as exhumed, after photographs by Pascal in December, 1889, upon the spot.

A sacrifice before the Temple of Jupiter. A copy of Prof. Fischetti's Restoration in Pompeii "Past and Present."

No. 25. *THE EXEDRA*, or conversation room, is supposed to supply the place of the modern drawing room, though the *PERISTYLE* rivalled it in attractions. Here, however, were placed some of the choicest of the adornments of a rich Pompeian house. These are illustrated by a copy of one of the most superb vases of antiquity, found on the site of the Villa Antoninus Pius, and a cast of "Europa and the Bull." The ceiling, as also that of the *ŒCUS*, is from the baths of Titus.

No. 26. *ALA*, another recessed waiting alcove in Atrium.

Nos. 27, 28. *CUBICULA*, containing articles reproduced from originals.

A case in No. 27, contains very interesting reproductions of musical instruments—the *sistrum* and flute, keys and tear bottles, (genuine Roman) bread, the foot lamp, the slave's collar, marked "I am a slave; stop me, I am running away," of rich dishes, etc., etc.

No. 29. *THE VESTIARIUM*, for garments; the toga, pallia, etc.

No. 30. *Cella-ostiari* or Porter's Room.

THE SOLARIUM (sun terrace). Generally the house consisted of but one story, but in some were extra sleeping-rooms over a part of the structure, as is shown by remaining staircases. The Solarium was thus left on the roof of the front part of the building, and was the most delightful portion of the house. Shaded by vines from the street, and

ornamented with growing flowers, it was the resort in warm evenings for air, and in cooler weather for "sun baths." Caryatides support the trellises, and vases alternate with them, holding vines which grow in trained festoons around the roof garden.

In concluding this sketch of the most elaborate reproduction of a Roman house of the first century of the Christian era, as yet attempted, it may not be presuming to suggest that therein is a field for instruction, far beyond novelty and entertainment. Students of history may here find dry descriptions illuminated by color and object. With an entirety of the surroundings in Roman domestic life, painted by the eye upon the retina of the brain, the lives of Plutarch and other classics will take more vivid interest.

THE ART GALLERY AND THE LONG GALLERY,
(130 FEET), FOR ILLUSTRATIONS OF HISTORY, ART AND ARCHITECTURE, ARE
ANNEXES TO THE POMPEIAN HOUSE.

They have no relation to the House of Pansa, as the re-construction of a ruined house of Pompeii. Their architecture is modern.

The great stimulus to inquiry concerning Roman Architecture, of visitors to the Pompeia has decided the proprietor to add

A GRAND PAINTING OF ROME, IN THE TIME OF CONSTANTINE,

as a separate Exhibition in the Art Gallery at the rear of the Pompeian House. It measures fifty (50) feet in length by seven (7) feet high. The central section is by the eminent German painters, PETER, architectural painter; BIEBERSTEIN, foliage, and GSCHMEIDLER, landscape artist. The end sections are by PASCAL, of Paris. The original was executed by Prof. Buhlmann, architectural archæologist, and Prof. Wagner, artist, of Munich; the result of years of that exhaustive study and research characteristic of the scholars of Germany.

The work is in beautiful harmony of colors: a glimpse of old Rome as it was in a bright and sunny day in the time of the first Christian Emperor. The amount of labor spent in collecting material for so grand an undertaking can hardly be imagined. Only a more detailed study of the buildings, such as temples, triumphal arches, theatres,

circus buildings, etc., ruins of some of which remain, will reveal what diligence was applied to their design and arrangement.

The painting is panoramic, covering the horizon.

The point of observation is the ARX, an elevation on the southerly summit of the Capitoline Hill. By study of the key, prepared by the authors of the topographical details, all the interesting historical structures depicted will be recognized. Beginning at the left is the Forum, the ALBANIAN MOUNTAINS in the distance;—at the farthest on the left, THE COLISEUM, and the ARCH of TITUS.

See Encyclopedia in reference to the slabs therein at this day, sculptured with the sacrificial implements of the Temple of Jerusalem, which Titus carried in his triumphal procession.

At the lower angle of the left, arched entrances to the Mamertine Prison—the traditional prison of the Apostles Peter and Paul.

Along the Forum the TEMPLE and HOUSE, of the VESTAL VIRGINS; ROSTRA COLUMN; BASILICA of JULIUS CÆSAR; TEMPLE of JANUS; TEMPLE of CONCORD.

Above on the heights of the Palatine Hill the Palaces of the Cæsars, remains most interesting, are now being constantly exhumed. In the foreground, the Tabularium,—or House of Records.

Notice the triumphal procession moving down the Forum. Cohorts with chariots of spoils, in the rear of Constantine, who has left his chariot and has ascended the steps of the Temple of the Capitolian Jupiter. On the staircase the Senate is ranged to salute him. Sacred fires burn in the candelabra. The emperor is in red or scarlet, the purple of the ancients.

The housetops are covered with spectators—on the steps of the Tabularium are painted screens of Byzantine personages in recognition of Constantine's victories and Empire of the East.

The standard of the Labarum is carried with the sign of the cross he saw in vision—"By this you conquer."

Prisoners yoked together head the procession. Musicians and trumpeters have wheeled to the right to salute the Conqueror. Priests line the circuit of the court. Rostra columns wall the temple area.

Oriental costumes illustrate the extent of the Roman domain.

The Horses of Lysippus crown the Temple. Groups of Statuary are between the columns. Notice the Laocoon between the second and

third column from the right. Turning to the right are seen the Theatres of Balbus and Marcellus and the vast Circus Flaminius with seats for 200,000 spectators.

The temple of Æsculapius is apparently on a galley: an island in the Tower being walled up in that form with its prow. Above is the Mons Janiculum; highest of the seven hills of Rome.

In the foreground is the demolition of the statue of Maxentius, the defeated. Beyond, the Baths of Agrippa and Pompey. Continuing to the right, in the distance, the site of St. Peter's and the Vatican, the round pyramidal Tomb of Hadrian, now the castle of St. Angelo; and the PANTHEON—; "Pride of Rome," "Shrine of all Saints," "Temple of all Gods!"

Still to the right the Tomb of Augustus; The Column of Marcus Aurelius, remaining to this day on the Corso (ancient, *via lata*) and the Temple of JUNO MONETA,—adjacent is the Temple of Trajan which adjoined the Forum with the Column of Trajan.

Notice the polychrome decoration of the facade of the temple; it being now decided that the Greeks colored their temples and tinted their statuary.—The Sina Academy, in Athens is thus decorated.

Returning to the composition of this painting, it may be of interest to remind that many fragments of ancient plans of Rome, engraved on marble slabs, have been found. They are walled in the stairway of the Capitoline Museum. Besides these plans, the constructors had the descriptions of ancient writers. Material for the reconstruction of temples, pillars and other monuments is found upon the vase paintings, seal rings, cameos, coins and so forth, so that the general appearance of Rome, as it is here compiled, must be taken as approximately correct. It is therefore exceedingly interesting for the student.

Reference to histories or encyclopedias as to the magnificence, and luxury of Rome, at and subsequent to the Augustan Age, will be impressive, after study of the learned restoration.

In the Art Gallery are also restorations of the Roman Forum, by Cockerell and Canina: the rare and magnificent series of the Loggia of Raphael, published by Popes Clement XIII. and XIV.—1774—1776—covering nearly 200 square feet of copperplate engraving; encyclopedic in details, that are historically stated to have been drawn from the Ruins of the Baths of Titus;—and other valuable engravings.

Also models on a small scale of historic structures and ruins: Holyrood Castle; the Campanile of Giotto at Florence; the Banquet Hall of Kenilworth; Porta Maggiore, Rome; Mickelgate Bar, York; Jerusalem in the time of Christ, and a powerful plate of the destruction of Jerusalem by Titus—a portion of the city of Wittenberg, etc., etc.

A DESIGN FOR A NATIONAL GALLERY OF HISTORY AND ART AT WASHINGTON.

In the Art Gallery is placed the grand drawing of the Design above mentioned, by Franklin W. Smith and James Renwick. The novel and it is believed, most valuable educational provisions of this design, are galleries for paintings, casts, models, etc., enclosing parks, for constructions of the great historic nationalities—Egypt, Greek, Roman, Byzantine, Saracenic, Mediæval, Renaissance and East Indian.

Thus, as a Roman house has been accurately and fully restored in the Pompeia, so there will in the Egyptian Court, a reconstruction of an Egyptian Palace (the Pavilion of Medinet-Abou) and the Central Court of the Ramesseum; these to be entered beneath the cyclopean pylon at the Gates of Thebes. Visitors are cordially invited to study this drawing, for interest in the enterprise.

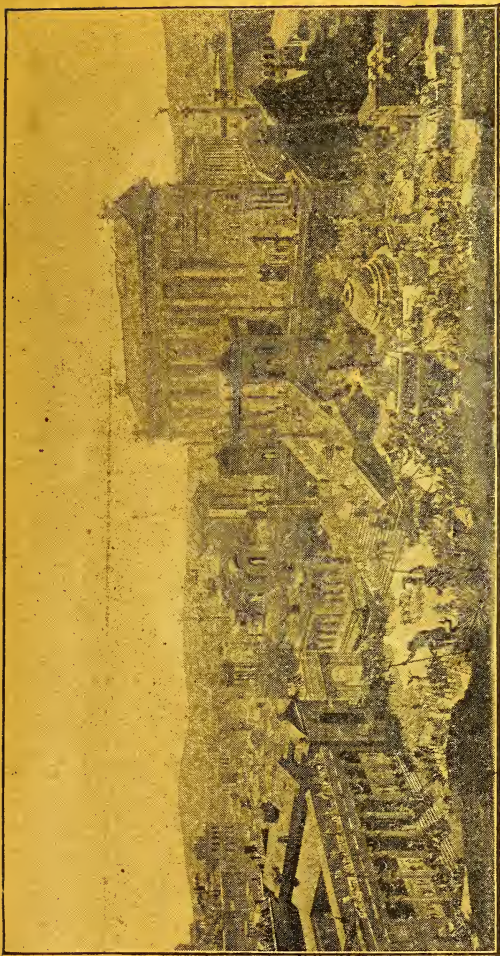
A painting of the Roman Court contains a Roman house, a Temple, a column of Trajan; a Columbarium; a Tomb; a Gateway, a replica of a portion of the Catacombs, a Rostrum, etc., etc.

Another of the Saracenic Court exhibits a portion of the Alhambra; of the Mosque of Cordova; the Puerto del Sol of Toledo, etc.

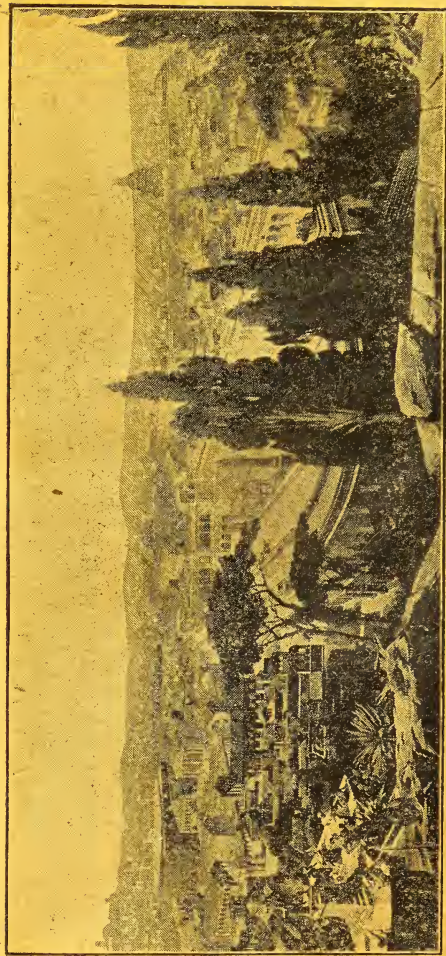
Three large paintings show an Egyptian Pylon in the portal of the Egyptian Court, a colonnade of Lotus Columns, and the Pavilion of Medinet Abou—restored by Perrot and Chipiez of Paris.

The Design and Prospectus for the National Gallery, by Franklin W. Smith, 105pp., quarto, 146 illustrations, is for sale in the Taberna; that its circulation may aid the promotion of the enterprise.

THE GRANDEUR OF ROME



THE TEMPLE OF JUPITER CAPITOLINUS. THE TRIUMPH OF CONSTANTINE

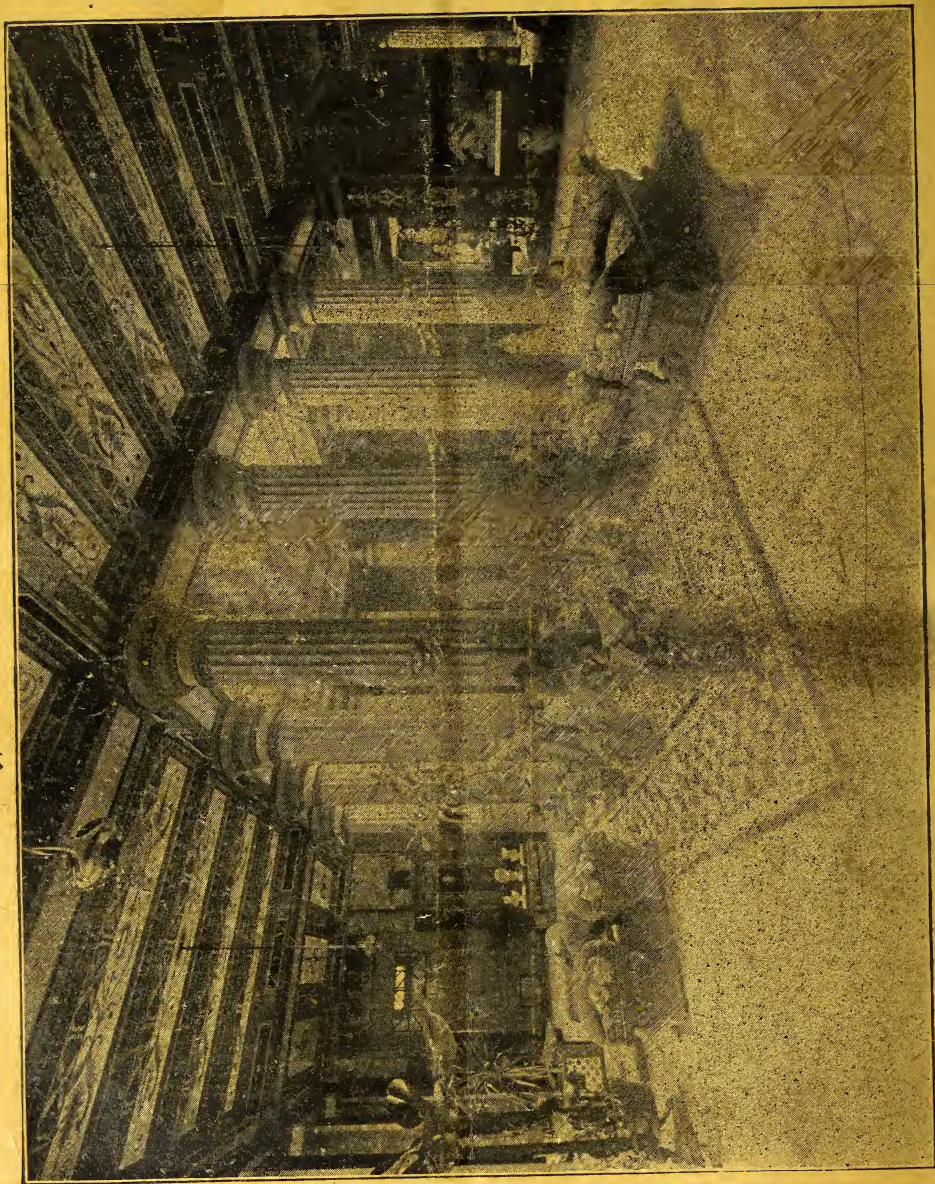


THE CIRCUS FLAMINIUS, PANTHEON, Etc.

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